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ABSTRACT

This booklet offers classroom activities for use with 15 social studies-related films for teaching about Germany. The series of 25-minute films are made available by Deutsche Welle Television and Goethe House New York. Lessons in the booklet include: (1) "Germany Since 1945: A Focus on Berlin"; (2) "'I'll Get You All Out of Here!' A Portrait of Oscar Schindler"; (3) "Did You Come Out of Faith or Germany? The First German Jews in Palestine"; (4) "Caught Between Hope and Fear: Political Refugees in Germany Today"; (5) "At Home Away From Home: Foreigners in Germany"; (6) "Stalin's Personal Photographer: Yevgeny Khaldiey"; (7) "Heinrich Nordhoff: Mr. Volkswagen"; (8) "Walking a Tightrope: The German Alpine Society"; (9) "Rainbow Warriors: The Greenpeace Organization"; (10) "Fields Without a Farmer: Family Farms in Germany"; (11) "Can You Have Your Trade and Learn it Too? The Vocational Apprenticeship Program"; (12) "In the Beginning Was Glass: International Summer Academy at Frauenau"; (13) "'To Make the Invisible Visible': The Impressionist Max Liebermann"; (14) "Taking His Soundtracks to the Top: Musician and Producer Harold Faltermeyer"; and (15) "A Life for Bayreuth: Wolfgang Wagner." (EH)

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ED 412 175

IMAGES OF GERMANY

PAST AND PRESENT

A Film Collection

SERIES II

INSTRUCTIONAL ACTIVITIES

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A COLLABORATIVE PROJECT
OF
DEUTSCHE WELLE TELEVISION
GOETHE HOUSE NEW YORK

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FOREWORD

Deutsche Welle Television provides a worldwide satellite television service which daily broadcasts twenty-four hours of programming on such diverse topics as German culture, politics, economics, society and sports. In order to focus the Deutsche Welle resources for teachers, a group of Georgia educators selected films that have specific implications for the social studies classroom. Two sets of lessons, "Images of Germany, Past and Present: A Film Collection," have been written by the Georgia group to support these films.

Deutsche Welle Television and Goethe House New York are offering educators throughout the United States this series of 25-minute films with accompanying instructional activities for teaching about Germany. Each film was screened, critiqued, and carefully selected by a group of teachers and curriculum specialists. The committee selected the films based on their appropriateness for middle and high school students and their relationship to the general U.S. social studies curriculum pattern. Permission is granted to videotape the films off satellite and to reproduce unlimited copies of these lesson plans for classroom use. All the films and support materials are presented in English.

TO OBTAIN INFORMATION REGARDING OBTAINING THE FILM SERIES FREE OFF SATELLITE CONTACT...

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Deutsche Welle
P.O. Box 50641
Washington, D.C. 20091
TEL (202) 393-7427
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TV Sound:	6.8 MHz	TV Sound:	6.8 MHz
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IMAGES OF GERMANY, PAST AND PRESENT
A Film Collection, Series II
TABLE OF CONTENTS

TITLE/DESCRIPTION **PAGE**

HISTORY

GERMANY SINCE 1945 1
A FOCUS ON BERLIN
Since the end of World War II Germany has become one of the three world economic powers. This film traces the major events in German history from V-E day until the present.

"I'LL GET YOU ALL OUT OF HERE!" 3
A PORTRAIT OF OSCAR SCHINDLER
Oscar Schindler, a German, acquired an enamelware factory in Poland, and by bribing Nazi officials was able to employ and save over 1,000 Jews from death camps.

DID YOU COME OUT OF FAITH OR GERMANY? 5
THE FIRST GERMAN JEWS IN PALESTINE
Many German Jews escaped from the Nazis before and after World War II and settled in Palestine. After experiencing "culture shock," they made significant contributions in Israel in education, law, medicine, theater and music.

IMMIGRATION

CAUGHT BETWEEN HOPE AND FEAR 7
POLITICAL REFUGEES IN GERMANY TODAY
Article 16 of the German Basic Law provides political asylum for refugees undergoing persecution in their homelands. This film reviews what awaits current asylum seekers and the realities of life in today's Germany for both legal and illegal refugees.

AT HOME AWAY FROM HOME 9
FOREIGNERS IN GERMANY
In this film two Turkish women, a Japanese man, and a Pole who all live in Berlin review their experiences, dreams, fears and worries about acclimating to the mainstream of Berlin life.

BIOGRAPHIES

STALIN'S PERSONAL PHOTOGRAPHER 11
YEVGENY KHALDIEY
Yevgeny Khaldiey recalls the stories behind his photographs of World War II as he returns to Germany in 1992, forty-seven years after the end of the war.

TABLE OF CONTENTS *(continued)*

TITLE/DESCRIPTION	PAGE
HEINRICH NORDHOFF ***MR. VOLKSWAGEN*** Heinrich Nordhoff led the Volkswagen company as it became the third largest automobile group in the world and the biggest company in the Federal Republic of Germany. Under his leadership Volkswagen became a symbol for German quality and workmanship.	13
ECOLOGY	
WALKING A HIGH TIGHTROPE ***THE GERMAN ALPINE SOCIETY*** The German Alpine Society was formed to open the Alps to larger numbers of people. It was so successful that the Alps have become an ecological problem area.	15
RAINBOW WARRIORS ***THE GREENPEACE ORGANIZATION*** Since 1972, Greenpeace has grown from humble beginnings in Canada to become a multinational organization fighting the battle to prevent ecological disaster.	17
OCCUPATIONS	
FIELDS WITHOUT A FARMER ***FAMILY FARMS IN GERMANY*** In Germany, as in most of Europe, farms have traditionally been small and family-run. However, technology has brought great changes in production and people working on farms.	19
CAN YOU HAVE A TRADE AND LEARN IT TOO? ***THE VOCATIONAL APPRENTICESHIP PROGRAM*** The German dual training system--education in a trade school and on the job--is in a crisis. In light of the shortage of skilled labor, how can the dual system be made attractive to prospective students?	21
THE ARTS	
IN THE BEGINNING WAS GLASS ***INTERNATIONAL SUMMER ACADEMY AT FRAUENAU*** In this film, internationally renowned glass artists introduce the wealth of possibilities of working with glass--a medium which is the focus of the Frauenau Summer Academy.	23
"TO MAKE THE INVISIBLE VISIBLE" ***THE IMPRESSIONIST MAX LIEBERMANN*** Max Liebermann, the German impressionist master, exerted a decisive influence on the Berlin art and culture for over 50 years. As point man for the French school of impressionists, he brought German art out of the 19th century and into the modern day.	25

TABLE OF CONTENTS *(continued)*

TITLE/DESCRIPTION	PAGE
TAKING HIS SOUNDTRACKS TO THE TOP ***MUSICIAN AND PRODUCER HAROLD FALTERMEYER*** Harold Faltermeyer is a successful innovative music producer. He is one of a few people who creatively make use of the Synclavier and an all-digital studio and has won many awards.	27
A LIFE FOR BAYREUTH ***WOLFGANG WAGNER*** Wolfgang Wagner continued the effort to make Bayreuth, Germany, the site of an exciting opera festival named after his grandfather, the composer Richard Wagner.	29

IMAGES OF GERMANY, PAST AND PRESENT

A Film Collection – Series II

FILM TITLE — **Germany Since 1945**
A Focus on Berlin

LENGTH — 15 minutes

GRADE LEVELS — 6-12

AREAS OF STUDY — World History, U.S. History, International Studies

PROGRAM SUMMARY — A recurring theme throughout European history has been the "German question." The half century following the defeat of Germany's Third Reich in World War II brought a new solution to the problem of defining the German nation. Out of the shifts of powers that emerged from the aftermath of the war, Berlin became the front-line symbol of the cold war. This film examines some of the forces, personalities and events which shaped Berlin and the rest of Germany between 1945 and 1990.

INSTRUCTIONAL OBJECTIVES

Students will

- list significant dates and events related to the history of Germany since the end of World War II.
- compare and contrast the patterns of economic development in the two Germanys from 1945 until 1990.
- identify and evaluate the roles played by selected world leaders in directing political developments in Germany.

VOCABULARY

- Potsdam Conference
- Morgenthau Plan
- Marshall Plan
- SED [Socialist Unity Party of Germany]
- GDR [German Democratic Republic, East Germany]
- FRG [Federal Republic of Germany, West Germany]
- COMECON [Council for Mutual Economic Assistance]
- Warsaw Pact
- EEC [European Economic Community]
- EU [European Union]
- glasnost
- perestroika

BEFORE VIEWING THE PROGRAM

An ideological conflict began at the end of World War II among the victorious Allies. Discuss with students attributes of this "Cold War" and how the conflict created a postwar Germany which, for nearly a half-century was divided into two quite different systems. Ask the students to observe for sequences in the program which might appeal to a Germans' feeling of national identity and emotion/patriotism.

IMAGES OF GERMANY, PAST AND PRESENT

A Film Collection -- Series II

AFTER VIEWING THE PROGRAM

1. Suggested questions for discussion.

   a. In what particular scenes and reported episodes were particular emotions -- pride, joy, anger, despair, etc. -- demonstrated by the Germans?
   b. In addition to the Germans themselves, other nations influenced events and attitudes in the two Germanys during the years 1945-1990. What roles did the following nations play during this time period -- the United States? the USSR? Hungary? Poland? Czechoslovakia?
   c. Symbols and images convey specific ideas and values. What were some of the symbols shown in the film? What was their significance? Howhas the message these symbols convey changed over time? [e.g. swastika, VW Beetle, Reichstag, Brandenburg Gate]
   d. What individuals had the greatest impact on the developments in the two Germanys? Identify and defend your choice(s).

2. In addition to Germany, other nations were divided after World War II. These include Korea and later Vietnam. Have groups of students conduct research and then report on the similarities and differences between Germany's experience and that of the other divided nations.

3. Since unification in 1990, there have been numerous developments in Germany. Have students conduct research on the problems and achievements in the following categories.
   - ► political developments
   - ► social and ethnic issues
   - ► environmental concerns
   - ► economic issues

IMAGES OF GERMANY, PAST AND PRESENT
A Film Collection – Series II

FILM TITLE **I'LL GET YOU ALL OUT OF HERE!**
A Portrait of Oscar Schindler

LENGTH 25 minutes

GRADE LEVELS 9-12

AREAS OF STUDY World History, Sociology

PROGRAM SUMMARY In 1939, Oscar Schindler, a German, acquired a bankrupt enamelware factory in Cracow, Poland where he employed over one thousand Jews from the Cracow ghetto and the forced labor camp at nearby Plaszow. By bribing Nazi officials, he was able to prevent his Jewish workers from being transported to the death camps. Again and again he risked his fortune and his life to do so. After the Second World War, Oscar Schindler was honored by the state of Israel as one of the thirty-six "Righteous Men Among the Nations." In the United States streets were named after him. In Germany, however, he remained largely unrecognized. In this video, former employees, friends, and acquaintances bear witness to the life of this enigmatic entrepreneur.

INSTRUCTIONAL OBJECTIVES

Students will
- discuss conditions in Germany that led to the rescue of Jews by Oscar Schindler.
- identify reasons why Oscar Schindler put himself at great personal risk to perform the rescue.
- compare the rescue of Jews by Schindler to the rescue of Jews by other people before and during WWII.

VOCABULARY

- war profiteer
- black market
- SS
- Cracow ghetto

BEFORE VIEWING THE PROGRAM

Explain that at the beginning of World War II, Oscar Schindler saw an opportunity to make a large amount of money by manufacturing items needed for the Nazi war campaign. Schindler, in order to make a larger profit from his business, decided to use forced labor of Jews who were living in the Cracow ghetto. As he became more closely associated with his Jewish employees, he began to feel empathy for them and for others who were eventually sent to the Nazi death camps. Therefore, he used everything at his disposal to save his approximately 1,300 Jewish laborers, including befriending and bribing SS officers and other Nazis. Had Schindler been caught at any point during his plan to save this group of Jews, he would have been imprisoned and most likely executed by the SS. For many years, the name Oscar Schindler was virtually unknown in Germany, but in Israel, he was a hero. In fact, he was so highly regarded, he was named by the state of Israel as one of the thirty-six "Righteous Men Among the Nations," and at this death, he was buried in the Catholic cemetery on Mt. Zion in Jerusalem.

AFTER VIEWING THE PROGRAM

1. Suggested questions for discussion.
   a. How can Oscar Schindler best be described--in terms of his desire for profiting from the war, his relationship to the SS, or his motivation for protecting Jews?
   b. How was life different for "Schindler's Jews" and those of other Jews (and other prisoners) who were in the Nazi concentration camps?
   c. What would have happened to Schindler if the SS had discovered his plans for saving his Jewish laborers?
   d. Why is it that many people in Israel recognize the name Oscar Schindler, but few people in Germany did?
   e. How do you think present day Germans feel about the movie "Schindler's List"?
   f. Why was Oscar Schindler buried on Mt. Zion in Jerusalem rather than in his native country of Germany?

2. Set up a debate between two groups of students. Group A will propose that Schindler's prime motivation for protecting his Jewish employees was to maintain a high degree of productivity in his plant and to continue the high profitability of his operation. Group B will propose that Schindler was a good man who had strong empathy for his Jewish employees and was willing to do whatever was necessary to save them from the Nazi death camps.

3. Read The Hiding Place by Corrie Ten Boom. Compare her life and work to rescue Jews to the life and work of Oscar Schindler.

4. Conduct research to identify others in history who put themselves at great personal risk to rescue people who did not belong to their same nationality, cultural group, religious group, etc. Have students prepare biographical sketches of these individuals and share them with the class.

5. A copy of the movie "Schindler's List" has been provided to every high school in the United States by Steven Spielberg. The teacher may preview the film and use selected segments to provide students details about the life and work of Oscar Schindler.

IMAGES OF GERMANY, PAST AND PRESENT
A Film Collection -- Series II

FILM TITLE

DID YOU COME OUT OF FAITH OR GERMANY?
The First German Jews in Palestine

LENGTH

25 minutes

GRADE LEVELS

9-12

AREAS OF STUDY

World History, Sociology

PROGRAM SUMMARY

Many German Jews who were able to escape from Nazi Germany to Palestine live in present day Israel. When they first arrived, they were confronted with the question: "Are you here out of conviction...or from Germany?" For years, jokes were told about the orderly and punctual "Yeckes", as the German Jews were called. They were a bit "Yeck" - a bit trusting and naive. Still, the Yeckes changed Palestine and later Israel: standard prices were introduced in stores; lawyers from Germany taught at the university; others became ministers or judges; standards were set in medicine, philosophy and psychology. They started theaters and orchestras, and the German Immigrants brought Bach, Beethoven, Goethe and Schiller to the Near East.

INSTRUCTIONAL OBJECTIVES

Students will

- describe the reasons why the Jews left Germany for Palestine
- explain why the German Jews brought their culture with them to Palestine
- identify changes brought about in Palestine due to the immigration of German Jews
- compare the geography, government, economics, theater, music, medicine and education in Germany to that in Palestine

VOCABULARY

- Palestine
- Yeck

BEFORE VIEWING THE PROGRAM

Explain that as the Nazi Party gained more power in pre World War II Germany, many German Jews began to immigrate to Palestine, "the Promised Land" as identified in the Old Testament. After the war many who escaped the death camps immigrated to Palestine. The people brought with them their very distinct German culture with a strong sense of order and work ethic. In addition, they had a deep appreciation for education, law, medicine, theater, and music. These well-educated people were not prepared for the kind of work they would have to do in order to survive once they reached Palestine. However, they did work and soon they changed the face of the land with improved agriculture, educational institutions, economic development, and advancement in medicine. In addition, they established theaters and orchestras to satisfy their love for the arts. Palestine eventually became modern day Israel. Today, many of these former Germans have no desire to travel to Germany to visit their former home because of the bad memories of war, death camps and the humiliation they faced simply because they were Jews.

AFTER VIEWING THE PROGRAM

1. Suggested questions for discussion.
   a. What was the significance of the German Jews immigrating to Palestine in light of passages in the Old Testament?
   b. Why didn't all Jews leave Germany in the early 1930's?
   c. How did Palestine change as a result of the immigration of German Jews?
   d. What personal characteristics of these immigrants helped transform Palestine into present day Israel?
   e. Why did Jews from Germany transplant their culture in Palestine?
   f. What is the significance of the title "Did you come out of faith or Germany?"
   g. Why do some of these people have such strong emotions about returning to Germany, even for a visit?

2. Compile a table comparing Germany and Palestine in the 1930's using the following criteria for comparison: geography, economy, government, religion, and the arts. As students begin this activity, ask them to think of other areas of comparison and contrast and include them on the chart.

3. Ask students to imagine that they have immigrated from the United States to Palestine early in the 1930s. Have students write a letter to a friend or a relative still in the United States discussing life in Palestine. Ask students to describe their emotions about leaving their homeland and moving to a place where life is so different.

IMAGES OF GERMANY, PAST AND PRESENT
A Film Collectio – Series II

FILM TITLE — **CAUGHT BETWEEN HOPE AND FEAR**
Political Refugees In Germany Today

LENGTH — 26 minutes

GRADE LEVELS — 6-12

AREAS OF STUDY — World History/Cultures, U.S. History, International Studies, Political Science, Current Issues

PROGRAM SUMMARY — For quite some time, an intense, emotional debate has been raging in Germany over Article 16a of the Basic Law [constitution] written in 1949. The governing parties changed the article that guaranteed refuge in Germany to anyone fleeing political persecution. The right to political asylum, many feel, has been unfairly taken advantage of by many so-called economic refugees. This film reviews what awaits asylum-seekers and the realities of life in today's Germany for both legal and illegal refugees.

INSTRUCTIONAL OBJECTIVES

Students will
- define the concept of 'political asylum' and give appropriate examples.
- identify problems associated with cultural assimilation of refugees for both the host nation and the refugees themselves.

VOCABULARY

- asylum
- Roma (Gypsies)
- Kurds
- deportation
- 'safe transit' country
- political asylum
- Container Village
- Palestinians
- 'safe' country

BEFORE VIEWING THE PROGRAM

Explain to students that the Basic Law (constitution) of Germany states that individuals that were being persecuted in their native countries for political, racial, or religious reasons will be allowed to seek asylum in Germany. As a result of major political/social/economic changes in eastern Europe and other regions during the 1990s, Germany experienced a flood of incoming refugees. Cries from Germans for greater control over immigration and even outright expulsion increased with accelerated demands for housing and employment in a newly unified Germany. When Germans express fears of loss of cultural identity as well as economic security, it is the refugees that they are referring to regardless of their reasons for coming to Germany. Article 16a of the Basic Law was changed in 1993. If affected asylum seekers entering Germany by land in that these people can be returned to the country they came in from if that country was safe and asylum could have been applied for there.

AFTER VIEWING THE PROGRAM

1. Suggested questions for discussion.
   a. Why did the Romanian orphan feel that he was better off in the refugee camp than in his own country?
   b. Why were refugees fingerprinted by government officials before processing their paperwork for permission to immigrate?

AFTER VIEWING THE PROGRAM *(continued)*

c. What did political refugees receive from the German government while being detained in the refugee camps?
d. What non-government agency is getting involved in the fight for the rights of asylum seekers in Germany?
e. What limitations are placed on illegal immigrants and their families that are hiding from government officials?
f. What process do illegal immigrants go through that are caught by the government?

2. Have students complete the following chart based on information given in the video.

	Reasons for asylum request		Why?	Reason for government refusal or probable refusal
	Political	Economic		
Romanian orphan				
Kurdish family				
Palestinian family				

3. Article 16 of the Basic Law of Germany, (written in 1949), states that "Persons persecuted on political grounds shall enjoy the right of asylum." What historical events pertaining to the Germany of this century probably influenced this inclusion? Does the U.S. Constitution include a similar provision? Why or why not?

4. In 1991, the number of people seeking political asylum in Germany was 256,112. In 1992, the number had climbed to 438,191. Countries of origin for refugees in 1992 included the following.

ex-Yugoslavia	123,000
Rumania	104,000
Bulgaria	32,000
Turkey	28,000
Vietnam	12,000
ex-USSR	11,000
Nigeria	10,000

Have students research and determine political/social problems that would possibly qualify persons from these regions as legitimate asylum seekers. Have students brainstorm possible solutions to Germany's political refugee problem.

5. Select four to five class members to serve as a fact-finding committee of the German Bundestag. Have the committee report on the recent changes in laws related to Germany's refugee situation. Divide the rest of the class into four teams, each representing one of the following groups within Germany.

factory/business owners
unemployed workers
educators/social workers
humanitarian groups

Have the teams examine the impact of the changes in the asylum law from their points of view. Conclude by asking "How will this change be viewed by persons outside of Germany?"

IMAGES OF GERMANY, PAST AND PRESENT
A Film Collection – Series II

FILM TITLE — **AT HOME AWAY FROM HOME**

LENGTH — 26 minutes

GRADE LEVELS — 6-12

AREAS OF STUDY — World History/Cultures, U.S. History, International Studies, Current Issues

PROGRAM SUMMARY — What kinds of conflicts are there between German and foreign Berliners? What are their fears and expectations? What are their differences and prejudices? In this film, we meet two Turkish women, a Japanese man and a Pole living in Berlin. They describe their experiences and dreams, fears and worries.

INSTRUCTIONAL OBJECTIVES

Students will
- explain the difference between emigration and immigration
- identify the concept of 'stereotype' and give examples
- describe the difficulties and advantages of multicultural assimilation

VOCABULARY

- emigration (people moving out of their country)
- immigration (people moving into a new country)
- stereotype
- guest worker
- Huguenots
- asylum

BEFORE VIEWING THE PROGRAM

Explain to students that for most of it's history, the nation of Germany has experienced a process of emigration instead of immigration. It has been only within the last 30 or so years that the nation has seen an influx of foreigners working and living in what, till then, had been a relatively closed society. The 'foreign' minorities include three groups, only two of which are legally classified as foreigners. In the 1950s and 60s, guest workers were recruited by German industries desperately looking for a temporary solution to a national labor shortage. It was assumed that these workers would eventually return to their native countries but many brought their families and have stayed. (Most of these guest workers are from Turkey and tend to cluster together which further isolates them from their German neighbors). The second group of foreigners are refugees who have come seeking political asylum from persecution in their home countries. Political asylum is guaranteed by a German constitution that was written with the original intention of providing refuge for individuals escaping from an oppressive regime. It has now made unified Germany a focal point for refugees seeking relief for political problems, and in the beliefs of many Germans, economic problems in their home countries. The third group is made up of ethnic Germans who have returned to Germany from former Communist-bloc countries. Since their ancestors were German, they are officially recognized as citizens of a country that, for many of them, represents as alien a culture as it is for other 'foreigners'. All of these groups live in a world that, to some extent, provides a sense of isolation and separation from mainstream German life.

AFTER VIEWING THE PROGRAM

1. Suggested questions for discussion.
   a. What are some of the physical and cultural differences that were apparent between the Germans and the Turks?
   b. What does the Japanese man mean when he refers to himself as a 'marriage broker' between Japan and Germany?
   c. What stereotypes between Japanese and Germans are identified by the Japanese man?
   d. Where did the Huguenots come from? Why?
   e. Why were the Huguenots popular with the Prussian aristocracy but not with the general population?
   f. What unique cultural components have the Huguenots managed to retain?
   g. What problems would ethnic Germans immigrating into Germany have in common with guest workers and asylum seekers? What advantages would they have?

2. Have students define and then either support or refute the following statement.
   "Germany is not an immigrant country."

3. What historical events would explain the German government's rationale for basing an individual's German citizenship on that of his/her parents?

4. In 1992, the legal immigration populations of Germany and the United States have come mainly from the following countries.

Germany		United States	
ex-Yugoslavia	123,000	Mexico	127,000
Rumania	104,000	China	66,000
Bulgaria	32,000	Philippines	63,000
Turkey	28,000	Vietnam	60,000
Vietnam	12,000	Dominican Republic	45,000
ex-USSR	11,000	India	40,000
Nigeria	10,000	Poland	27,000
		El Salvador	27,000
		United Kingdom	19,000
		Ukraine	18,000

Provide blank world maps for students and have them construct 'country of origin' maps for both Germany and the U.S. Students can brainstorm answers to the following questions.

- Are there any particular geographic regions that seem to be providing a large number of immigrants for either of the countries? Why?

4. Have students conduct research to prepare reports on famous immigrants or particular immigrant groups that have played a role in the history of the United States. Have students locate and invite guest speakers that have recently immigrated to the U.S. to share their experiences with the class.

IMAGES OF GERMANY, PAST AND PRESENT
A Film Collection – Series II

FILM TITLE — **STALIN'S PERSONAL PHOTOGRAPHER**
Yevgeny Khaldiey

LENGTH — 27 minutes

GRADE LEVELS — 9-12

AREAS OF STUDY — World History, Sociology, Journalism

PROGRAM SUMMARY — Berlin, September 1992. For the first time since the end of World War II, Stalin's photographer Yevgeny Khaldiey again stands before the portals of the Reichstag. In 1945, his photo of Russian troops hoisting the flag over the Reichstag dome was seen around the world. Forty-seven years later, as he remembers the pain and suffering of the war, he sees himself in a critical light: "I always believed we came as victorious liberators...now, I can't help comparing, again and again, the way the losers of the war live now." Khaldiey's pictures became the images of a century. Who was the man Stalin chose to be photo-correspondent to the front and eventually to be his personal photographer, and who is he now?

INSTRUCTIONAL OBJECTIVES

Students will

- discuss the role and importance of photographers in depicting the course of events during major periods of history.
- discuss why in 1992 Khaldiey questioned the role of the Russian troops as "victorious liberators."

VOCABULARY

- Kremlin
- Reichstag
- Potsdam Conference
- The Big Three
- Pravda
- Nuremberg Trials

BEFORE VIEWING THE PROGRAM

Ask students to describe two or three historical events that they remember clearly. Ask if they remember the events because they saw them personally, read about them, or saw them in photographs or on television. Lead students in a discussion of the power of photographs to affect one's memory and impression of events. Ask if photographs are always an accurate depiction of an event, why or why not?

IMAGES OF GERMANY, PAST AND PRESENT

A Film Collection – Series II

AFTER VIEWING THE PROGRAM

1. Suggested questions for discussion.
   a. How accurate is photography as "eyewitness testimony"?
   b. Explain Khaldiey's statement, "We believed a glorious new life was in store for us, and what has become of it?"
   c. What evidence is there that Khaldiey was sometimes uneasy about his role as photographer for Stalin?
   d. Why should Stalin want only one official image of the fall of Berlin--the hoisting of the flag over the Reichstag?
   e. Discuss Khaldiey's comment as he returns to Berlin, "Today all the Leica can capture is the liquidation sale of Socialist relics."
   f. Explain the significance of Khaldiey's observation, "The man who was used to eating out of gilded plates got his soup served in an army tin. I wanted to take a picture of that."
   g. What reason does Khaldiey give for being fired from Pravda?
   h. Discuss the narrator's statement, "The closer one looks at a photo, the deeper it reflects, and it becomes clear that history is the movement of images."

2. Send a group of students to the media center to look at books on World War II. How do the contents of these photographs compare to the ones seen in the videotape (e.g. Americans raising the flag at Iwo Jima)? Can students find other photographs attributed to Khaldiey?

3. Ask students to research other noted photographers of World War II. Who were the famous American photographers? How do their photos compare to those of Khaldiey?

4. Ask students to discuss whether a photographer hired by a government would take different photographs from one hired by a newspaper or news magazine.

IMAGES OF GERMANY, PAST AND PRESENT
A Film Collection – Series II

FILM TITLE

Heinrich Nordhoff
Mister Volkswagen

LENGTH

26 minutes

GRADE LEVELS

9-12

AREAS OF STUDY

Economics, World History

PROGRAM SUMMARY

In Wolfsburg, Germany, Heinrich Nordhoff was respectfully called "King Heinrich"; in the United States he was admired as "Mister Volkswagen". In 1948, at the age of 48, this son of a banker took command in Wolfsburg. Under his authoritarian leadership, Volkswagen became a synonym for German quality workmanship. By 1968, the year of Nordhoff's death, VW had become the world's third largest automobile group and the biggest company in the Federal Republic of Germany. The VW Beetle, the most-built car in the world, became a myth and an export winner. Ironically, Heinrich Nordhoff actually did not want anything to do with the car that had originally been commissioned by Hitler and designed by Ferdinand Porsche. Nordhoff's spectacular success forms part of the chronicle of technological and business growth of postwar Germany.

INSTRUCTIONAL OBJECTIVES

Students will

- Trace the rise and fall of Volkswagen and relate it to the rise and fall of Heinrich Nordhoff.
- Identify and discuss the factors that made the VW Beetle successful in Germany and abroad.

VOCABULARY

- entrepreneur
- Reich
- mass production
- foreign markets

BEFORE VIEWING THE PROGRAM

The teacher should lead a class discussion explaining to students the Four-Power Occupation of Germany after World War II, including the roles of the United States, France, Great Britain and the Soviet Union in operating their respective zones. The economic and social difficulties faced by postwar Germany in rebuilding the economy should also be included.

AFTER VIEWING THE PROGRAM

1. Suggested questions for discussion.
   a. What were Nordhoff's connections to automobile manufacturing in the United States? How did his experiences in the United States contribute to his success at Volkswagen?
   b. What were the factors leading to the success of Volkswagen in Germany and abroad?
   c. What is the significance of the following statement? "The first car is sold by the salesman; the second by customer service."
   d. What contributions did Nordhoff make to the cultural life of Germany?
   e. What examples show that Volkswagen was a "model of social welfare"?
   f. How did the change of Volkswagen to a stock company and the growth of trade unions lead to the decline of the authoritarian power of Nordhoff?

2. Have students research the growth of General Motors and Ford in the United States after World War II. What similarities and differences are there between the growth of these two companies and the growth of Volkswagen? Who were some of the key individuals at General Motors and Ford? Did their managerial and cultural contributions compare in any way to those of Heinrich Nordhoff?

3. Have students create a timeline showing the rise and fall of Volkswagen from 1948 to 1968.

4. Ask students to write a brief essay entitled "Nordhoff: The Incarnation of the Modern Manager." Remind students to describe Nordhoff's characteristics that led to this description of him.

IMAGES OF GERMANY, PAST AND PRESENT

A Film Collection – Series II

FILM TITLE **WALKING A TIGHTROPE**
The German Alpine Society

LENGTH 27 minutes

GRADE LEVELS 6-12

AREAS OF STUDY Geography, Environmental Studies

PROGRAM SUMMARY

When the German Alpine Society was formed in 1869, its declared aims were to "broaden people's knowledge of the Alps" and to "make the mountains more easily accessible to the traveler". Without doubt both of these aims have been achieved. The German Alpine Society today is the world's largest mountaineering club. Funicular railways and chair lifts carry hundreds of climbing enthusiasts hourly up into the peaks. Refuse is piling up on the summits, restaurants have been built, and woods have been cut down to make room for the ski slopes. The Alps have become an ecological problem area. In response to this situation the German Alpine Society is endeavoring to balance a continuing responsibility to promote tourist access on the one hand while on the other transforming parts of the Alps into a tourist-free, nature reserve.

INSTRUCTIONAL OBJECTIVES

Students will

- identify the conflict between the recreational use of an area and the environmental impact of this use.
- suggest ways in which the tourist industry and environmentalists can compromise to the benefit of both groups.
- compare conservation efforts in Germany with those in the United States.

VOCABULARY

- mountaineer
- funicular railway
- glacier
- free climbing

BEFORE VIEWING THE PROGRAM

Locate the German Alps on a map of Europe or Germany. Point out that they occupy a rather small area of Germany. Using a United States map, have students identify areas in the western U.S. which might be somewhat similar to the Alps (Cascades, Rocky Mountains, etc.).

AFTER VIEWING THE PROGRAM

1. Suggested questions for discussion.
   a. What was the original purpose of the German Alpine Society when it was formed in 1869?
   b. How has the purpose changed in recent years?
   c. In which German state are the Alps located?
   d. What steps has the Bavarian government taken to preserve the environment?
   e. Should part of the Alps be available in some sort of park area for those who wish to enjoy the beauty rather than participate in active sports?
   f. What consideration should be given to those who live in Alpine villages and depend on tourism for their livelihood?
   g. What are some of the changes the 1994 Alpine Society plan proposes to make?
   h. How does the height of the German Alps compare to the height of mountains in the western United States?

2. Have one student research the history of the Sierra Club and share the information with the class. Be sure to include how its work has expanded through the years. Ask class members to compare and contrast the efforts of the German Alpine Society with those of the Sierra Club.

3. John Muir was one of the earliest conservationists in the United States. Have a student research his life and report on his influence in the formation of our national park system.

4. A great deal of the western United States is held in the hands of the federal government. Have students investigate current problems between those who wish the land used for commercial purposes and the environmentalists who wish to preserve it.

FILM TITLE **THE RAINBOW WARRIORS**
The Greenpeace Organization

LENGTH 25 minutes

GRADE LEVELS 9-12

AREAS OF STUDY World History, Contemporary Issues

PROGRAM SUMMARY An ancient Creek Indian prophecy tells us that there will be a time when all natural treasures of the earth have been pillaged, the waters poisoned, and earth's creatures will be left dying. At the last moment the Indians will join with all of the peoples of the world and as rainbow warriors save the earth from final destruction. Since 1972, the Greenpeace Organization, our modern rainbow warriors, have been fighting the battle to prevent ecological disaster. The organization has grown from its humble beginnings in Canada to a multi-national organization with 41 offices in 30 countries. This film traces the growth of the organization, details its operational structure and defines its overall mission to help individual citizens participate in shaping a better future.

INSTRUCTIONAL OBJECTIVES

Students will

- describe the major "campaigns" that the Greenpeace Organization has embarked upon since 1972.
- explain one major environmental issue the Greenpeace Organization has addressed.
- demonstrate and explain the difference between the Campaign and Research divisions of the Greenpeace Organization.

VOCABULARY

- Actions
- Action Division
- Campaigns
- Contact Groups
- Green Teams
- Research Division

BEFORE VIEWING THE PROGRAM

Explain that the Greenpeace Organization is a group formed originally to protest nuclear testing in the early 1970's. They are controversial because of the direct non-violent actions they have taken to protest nuclear power, toxic waste dumping, animal slaughter, and other important environmental issues. As students view the programs, have them decide which of the following descriptions of the Greenpeace Organization best fit their own perception.

- An ecological Secret Society
- An association of adventurers and radical sportsman
- A club for modern day "Robin Hoods"
- Eco-terrorists
- A multi-national corporation under green camouflage

AFTER VIEWING THE PROGRAM

1. Suggested questions for discussion.
   a. What was the initial "Campaign" that Greenpeace undertook in 1972?
   b. What is the nature and amount of the organizations annual funding?
   c. How are the various environmental campaigns and subsequent actions planned and implemented?
   d. What have been the most visual and effective campaigns that Greenpeace have embarked upon in the last 23 years?
   e. What is the purpose of the "Green Teams?"

2. Explain to the students that the Greenpeace Organization has two main divisions the Campaign Division and the Research Division. The Greenpeace Organization provides a lot of the reliable research that is used in addressing environmental concerns worldwide. Break the students into "Research Teams" and have them research the following environmental issues and report on them to the class. (These topics coincide with the main areas of study outlined in the program.)

Nuclear Power	Chlorine	Ocean ecology	Forests
Antarctica	Ozone	Climate	Disarmament
Toxic Trade			

3. Divide the class into "Action Teams" and have students design an environmental "action" or an advertising campaign to present to the class. Have them read from Thoreau's Civil Disobedience or the essays of Martin Luther King or Mohandas Ghandi to understand how the non-violent protest works.

IMAGES OF GERMANY, PAST AND PRESENT
A Film Collection – Series II

FILM TITLE — **FIELDS WITHOUT A FARMER**
Family Farms in Germany

LENGTH — 27 minutes

GRADE LEVELS — 6-12

AREAS OF STUDY — World History, Environmental Studies, Sociology, Geography

PROGRAM SUMMARY

As in most of Europe, farms in Germany tend to be family-run. In 1949, there were 1.6 million farms in Western Germany - now there are only 600,000. The blame for the decline of family farms relates to an agricultural policy concerned strictly with quantity. With the introduction of more and more technology, greater production can be achieved with fewer workers. The result: overcapacity, sinking prices, and an ever-decreasing income for the farmers. Even the European Union's (formerly the EC) guidelines for the agricultural markets won't stop the decline in the number of family owned farms. The billions in available subsidies benefit primarily big agricultural enterprises. Europe continues to emphasize big business - and that's bad news for small farmers.

INSTRUCTIONAL OBJECTIVES

Students will

- identify the economic and social effects of the growth of agribusiness on the small farmer.
- describe the ecological impact of the move away from labor intensive farming.
- discuss the effects of agricultural subsidies and quotas on producers and consumers.
- compare the plight of the German small farmer to that of the American small farmer.

VOCABULARY

- hectare (2.471 acres)
- agribusiness
- privatization
- subsidy
- quota

BEFORE VIEWING THE PROGRAM

Explain to students that much of the fate of the German farmer is determined by decisions made by the European Union. It determines many agricultural policies such as prices and quotas. Point out that technological advances have made it possible to farm large tracts of land using mechanization. The small family farm is labor intensive and is concerned about long-term productivity as well as present production. Remind students that small, family farms in the United States are faced with similar problems as those found in Germany.

AFTER VIEWING THE PROGRAM

1. Suggested questions for discussion.
   a. What was the purpose of giving agricultural subsidies to farmers?
   b. How can the effects of subsidies be balanced to benefit both consumer and producer?
   c. What problems are found in the old GDR (East) with attempting to privatize the old collective farms?
   d. In what ways does the large agribusiness tend to damage the environment?
   e. Quotas are sometimes given in tonnage and sometimes in acres (hectares) farmed. What are alternatives to letting land lie idle?

2. The average farm size in Georgia increased from 218 acres in 1964 to 263 acres in 1992. Translate the 1992 average into hectares. How does this compare with the average family farm size mentioned in the program? How does this compare to national trends in the United States?

3. Ask students to name small towns in their surrounding area which seem to have met the fate of the deserted German towns shown in the program.

4. Have one student contact the county agricultural agent to find what farm products receive subsidies in your area.

IMAGES OF GERMANY, PAST AND PRESENT
A Film Collection – Series II

FILM TITLE — **CAN YOU HAVE YOUR TRADE AND LEARN IT TOO?**

LENGTH — 25 minutes

GRADE LEVELS — 8-12

AREAS OF STUDY — Economics, Vocational Education, Career Education

PROGRAM SUMMARY

In 1991, for the first time ever, there were more students than apprentices in Germany. In light of the current shortage of skilled labor, this developing trend can only be viewed as a crisis. But the responsibility doesn't lie here. The German dual training system - that is, training both in a trade school and on the job, is itself in a crisis. The trade schools are poorly equipped, there aren't enough teachers and, considering the limited career opportunities for skilled laborers, it's certainly understandable that increasing numbers of people strive for an advanced degree. How can the dual training system once again be made a solid, attractive and up-to-date option?

INSTRUCTIONAL OBJECTIVES

Students will

- describe the dual system of education in Germany.
- compare and contrast a vocational education program offered in an American school to that of the apprenticeship program offered in German schools.

VOCABULARY

- apprenticeship
- career
- dual system
- applied technology
- Hauptschule

BEFORE VIEWING THE PROGRAM

Discuss the traits of the German educational systems. Point out to students that after attending the primary grades, in most German states, students attend one of several schools according to their abilities. About one third of the students pass from the primary school to the junior secondary school (Hauptschule). At the Hauptschule most students (at the age of 15 or 16) take a course that includes vocational training until they reach the age of 18. Students may choose to attend the vocational school or a specialized secondary school.

AFTER VIEWING THE PROGRAM

1. Suggested questions for discussion.
   a. What necessary information did the student gather in order to make an appropriate decision about a career choice?
   b. How are the vocational programs in the United States and Germany different?
   c. What are the primary causes for the teacher shortage in Germany's apprenticeship program?
   d. What are the leading factors that are contributing to a decline of the apprenticeship program?
   e. Why do many foreign students usually elect to enroll in the German apprenticeship program?
   f. Which factors indicate that students enrolled in an apprenticeship program may acquire significant technical skills?

2. Have students make a chart to show a comparison between the vocational program in American secondary schools and German vocational schools.

3. Divide the class into groups. Assign each group a different occupation offered in the local vocational/technical school. The groups should visit each program assigned. Have students prepare an oral presentation about the major features of the program visited. The report should include enrollment data, strengths and weakness' of the program, and opportunities for employment upon completion of the program.

4. Have students conduct research and prepare for a class debate on the following topic. "The vocational/technical schools in the United States are adequately preparing sufficient number of students for the job market."

IMAGES OF GERMANY, PAST AND PRESENT
A Film Collection – Series II

FILM TITLE — **IN THE BEGINNING WAS GLASS**
International Summer Academy at Frauenau

LENGTH — 27 minutes

GRADE LEVELS — 9-12

AREAS OF STUDY — Visual Arts, International Studies

PROGRAM SUMMARY

Glass today is mostly just a flawless, transparent fragile bulk article produced by industrial plants – not a material associated with art. But there was a time when glass was very much an artists' medium, and with good reason. The summer academy at Frauenau in the Bavarian Forest runs workshops in which glass is the focus of attention. Glass can only be worked at high temperatures in a molten, gelatinous state, which means it lends itself naturally to striated and flowing organic shapes. A handblown glass body never displays the uniformity of its industrial counterpart. At the Frauenau Summer Academy, founded by the internationally renowned glass artist Erwin Eisch, noted experts introduce participants to the wealth of possibilities of working with glass.

INSTRUCTIONAL OBJECTIVES

Students will

- discuss the special environment created at Frauenau and the Academy and its purpose.
- list and describe several techniques used to create glass art.
- compare the glass art created by several Frauenau artists with glass art created by several United States artists.

VOCABULARY

- Frauenau
- glass blowing
- etching
- lamp-working
- engraving
- vitreography
- stained glass
- classical painting
- Erwin Eisch
- casting

BEFORE VIEWING THE PROGRAM

On a map, locate the Bavarian forest and the town of Frauenau. Explain to students that the Bavarian forest is the most extensive forest in the whole of Europe and that the area around Frauenau provides a beautiful, natural setting in which to locate an art school. In the United States several summer and year-round art schools or academies are famous for their excellent instruction and for their beautiful surroundings. Examples are Penland in the North Carolina mountains, Arrowmount in the Tennessee mountains and Haystack near the coast of Maine.

AFTER VIEWING THE PROGRAM

1. Suggested questions for discussion.
   a. Why do people of different occupations, backgrounds, nationalities, and interests enroll in summer schools of art?
   b. Why are the schools or academies often located in naturalistic and aesthetic environments?

2. Have students research similar summer art schools or academies in the United States and compare to the International Summer Academy at Frauenau. Use the following criteria.
   - courses of study
   - location
   - participants
   - teachers and instructors
   - philosophy

3. Have students research the origin of glass and its use as a medium to produce aesthetic, utilitarian objects and to create unique art forms.

4. Compare the glass art of artists at Frauenau with United States glass artists and their artworks. Examples are Dale Chihuly, Harvey Littleton, and Dante Marioni. The Renwick Gallery of the Smithsonian Institution's National Museum of American Art in Washington, D.C. is a good resource for American crafts including glass art.

IMAGES OF GERMANY, PAST AND PRESENT

A Film Collection – Series II

FILM TITLE

TO MAKE THE INVISIBLE VISIBLE
The Impressionist Max Liebermann

LENGTH 29 minutes

GRADE LEVELS 9-12

AREAS OF STUDY Art History, Painting, International Studies

PROGRAM SUMMARY

"Social democratic poor-people-painting." "The apostle of ugliness." These were the reactions that greeted Max Liebermann's (1847-1935) naturalistic early paintings of working men and women. But the Berlin artist's style and reputation quickly changed; dark hues gave way to a light colorfulness. As point man for the French school of impressionists, he brought German art out of the 19th century and into the modern day. As one critic remarked, he "brought Europe to Berlin." Our report takes a look at this German impressionist master, who exerted a decisive influence on the Berlin art and culture scene for over 50 years.

INSTRUCTIONAL OBJECTIVES

Students will

- describe Max Liebermann's influence on the art and artists of Germany during his adult life as an artist.
- explain the public reaction to Liebermann's art during the first stages of his artistic career.
- discuss the Berlin Secessionists and their reactions to the Berlin Art Academy.
- identify the stylistic characteristics of impressionism and the subjects of this art style.

VOCABULARY

- Max Liebermann
- Berlin Secessionists
- impressionism
- impressionists

BEFORE VIEWING THE PROGRAM

Present to students a time line with the following dates that were significant during Max Liebermann's life ih Germany. While viewing the video, ask the students to note these dates and their significance not only to Liebermann's life but also to German history.

1847	Birth of Max Liebermann in Berlin
1848	Revolution of 1848
1872	Critics Response to Liebermann's Art
1890	Realist to Impressionist Painter
1892	Berlin Secessionists
1920	Weimar Republic President of Academy
1933	Resignation as Academy President
1933	Hitler Becomes Chancellor
1935	Liebermann's and his wife's death

AFTER VIEWING THE PROGRAM

1. Suggested questions for discussion.
   a. What effect did Liebermann's early years growing up in his family residence on Pariser Platz in Berlin have on his development as a person and as an artist?
   b. Why did the Parliament react so strongly to Liebermann's painting, "Christ in the Temple?"
   c. What events were developing in Germany that caused Liebermann to resign as president of the Academy in 1933?

2. Look at art reproductions of Rembrandt (Dutch), Hals (Dutch), Millet (French) and Leibl German) and compare these artworks with those of Liebermann. There were artists whom he greatly admired and studied. Discuss the similarities of style and subjects.

3. Have students research the Berlin Secessionists, the events that caused the group's formation, and the artists who were members.

4. Have students view artworks by other French and American impressionists. Discuss the stylistic characteristics of the impressionists. Examine the similarities of these examples with Liebermann's artwork from the year of 1890 when German impressionism emerged.

5. Discuss the following quotes.

   Liebermann was not sentimental or idealistic. He saw things as they are with a Berliner "matter-of -factness." I think that quality is very specific to Berlin, having a very realistic eye for things.

   I believe that art has nothing to do with either politics or race. (Liebermann, 1933)

FILM TITLE

TAKING HIS SOUNDTRACKS TO THE TOP
Musician and Producer Harold Faltermeyer

LENGTH 27 minutes

GRADE LEVELS 9-12

AREAS OF STUDY Music Composition, Commercial Music

PROGRAM SUMMARY

Harold Faltermeyer is one of the world's most successful music producers. He's innovative and he's one of the few people who know how to creatively make use of the complicated Synclavier and an all-digital studio. At the end of the 1970s, Giorgio Moroder discovered the German and brought him to Los Angeles. Faltermeyer, who's blessed (or cursed) with the gift of perfect pitch, has since been crowned with many awards. He also hit the top of the Billboard charts with the soundtrack to "Beverly Hills Cop II" and "Shakedown," which he wrote for Bob Seeger.

INSTRUCTIONAL OBJECTIVES

Students will

- discuss the changes in music composition resulting from technological innovations and advancement.
- summarize Faltermeyer's background influences on his career and attitudes toward his work as a musician and producer of music.
- examine the contemporary music industry for its uses and meaning in popular culture internationally.

VOCABULARY

- Harold Faltermeyer
- Synclavier
- all-digital studio
- music producer
- commercial music
- originality

BEFORE VIEWING THE PROGRAM

Musical producers, composers and performers communicate a message regarding international social and political issues. Introduce this film by asking students to list examples related to aids relief, extinction of family farms, apartheid, flood relief, destruction of the rainforests, and world hunger. What artists support these causes? Why are they effective in raising funds for these causes?

AFTER VIEWING THE PROGRAM

1. Suggested questions for discussion.
   a. How has the advancement of technology changed the composition and performance of music? The other arts?
   b. What is meant by the term "popular culture?"
   c. How is music used commercially in contemporary society?
   d. What skills must you manifest in producing and composing music (artistic, creative, business, communication, technological) ?

2. Have students locate information on digital sound and the Synclavier. Has technology replaced the traditional form of musical composition and performance? Divide the class into five or more groups. Have each group examine this question from the viewpoint of one of the following persons or roles.
   - ► a musician with a traditional background of musical study
   - ► a musician with traditional background of musical study, but one who works with new advances in musical technology
   - ► an "untrained" musician, but successful at composition using new technology
   - ► a producer of musical recordings
   - ► a consumer of musical recordings
   - ► a film director and producer
   - ► a high school student

3. Solicit the assistance of the National Academy of Recorded Music in communicating with a composer and producer of musical recordings from the United States. Use the Internet, a video teleconference, conference telephone call, or written correspondence for interviewing the person from a prepared list of questions. Compare the work, background and attitude of the U.S. composer/producer with those of Harold Faltermeyer.

FILM TITLE **A LIFE FOR BAYREUTH**
Wolfgang Wagner

LENGTH 35 minutes

GRADE LEVELS 9-12

AREAS OF STUDY Choral Music, Theatre

PROGRAM SUMMARY He is the doyen of theater directors in Germany, and the last great patriarch of opera – Wolfgang Wagner. His countless duties and functions would be enough for at least half a dozen attractive careers: he is head of the Bayreuth Richard Wagner Festival; an internationally renowned director and set designer; a finance director; administration expert, and a great deal more. This might suggest superficiality, but in fact Wolfgang Wagner is a specialist in all these fields. A grandchild of the composer Richard Wagner, he was born on August 30, 1919 in Bayreuth, and learned the theater business from scratch. It is thanks to him that Bayreuth continues to be such an exciting opera festival – he has always fought against opera becoming fossilized and antiquated. After the war, he worked in Bayreuth together with his brother, Wieland, who died in 1966, whereupon Wolfgang became the sole head of the festival.

INSTRUCTIONAL OBJECTIVES

Students will

- provide a brief overview of the life and work of composer Richard Wagner, upon which the Bayreuth festival was founded.
- examine the responsibility of Wolfgang Wagner as head of the "House of Wagner."

VOCABULARY

- opera
- music dramas
- Richard Wagner
- Wolfgang Wagner
- Bayreuth
- theatrical designer
- conductor
- technical director
- *Tristan and Isolde*
- *Parsifal*

BEFORE VIEWING THE PROGRAM

Present the following background information on the life and work of Richard Wagner (1813-1883) to students.

Wagner was born in Leipzig, but raised in Dresden (point out these cities on a map of Germany). He occupies a special place in opera [a dramatic work in which music forms the predominant part consisting of arias, recitatives, choruses and often elaborate and spectacular staging] with

what he called his "music drama." In Wagner's music drama the orchestra dominates over the voice and rules over the action and the characters. Wagner was a musician of the Romantic Era, whose proponents proclaimed superiority of emotion over reason, the right of free expression in place of the old emphasis on restraint, and elevation of the power of the imagination. The preferred sources of Romanticism were the Middle Ages. Wagner's monumental music drama drew on the Arthurian legend (*Parsifal* and *Tristan and Isolde*) and on folk takes of the 13th century. Wagner believed not only that serious drama could be presented in opera form but that the music could raise that drama to even greater heights --not only vocal music but orchestral music as well. At the age of 70, Wagner suffered a fatal heart attack in Venice. His opera and forceful personality had dominated German music in the second half of the 19th century, a powerful influence that has not waned in the intervening hundred plus years.

AFTER VIEWING THE PROGRAM

1. Listen to a selection from Wagner's opera *Tristan and Isolde*, the greatest of all musical love stories and of great passion. Compare this theme with other artistic works produced during the Romantic Era. Examples are the Gothic Revival Style in architecture, Sir Walter Scott's *Waverly* novels, the visual art of Goya and Gericault and Berlioz's *Symphonie Fantastique*.

2. List and describe the major departments of the festival that are required to perform one of Wagner's operas -- theatrical designer, conductor, wardrobe and make-up artists, wig department, chorus director, press representatives, technical director, and business manager.

3. The different artisans mentioned the working environment at the Bayreuth Festival produced by Wolfgang Wagner that enabled them to create and perform without interference. What reasons can you give for these reactions?

4. Wolfgang Wagner asks the question of himself, "In what way is the work of Richard Wagner relevant to people today?" Why do you think the Bayreuth Festival is so popular?